

## **Ithaca Video Project, Inc.**

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Ithaca Video Project incorporated in 1971. (6) In a 1973[?] Ithaca Video Projects' (IVP) brochure/file folder, IVP describes themselves as "a not-for-profit, educational organization that provides access to portable video tape equipment, consultation and instruction in the creative uses of the video medium. We encourage individuals and community groups to initiate projects of all types -- issue-oriented, artistic, experimental. An important part of our program is the development of a two-way communications system where members of the greater Ithaca area can engage in public dialogues via the local cable TV system. At IVP, we work to make access to video and related media a reality for people who have traditionally been denied expression through electronic media. Finally we see video as an art form. IVP is rapidly becoming the foundation for a wide range of collaborations between artists and experiments in various media." The program offered: a Video Storefront, for equipment access, operational workshops, editing and production studio, and a tape library (for loan dubbing and international tape exchange); Video Projections, "public seminars on the imaginative and effective use of video and complimentary media"; Multi-Media Performances in which "video artists collaborate with artists in film, dance, music, poetry and graphics"; Videomation, a technology developed by Phillip Mallory Jones "which is a synthesis of electronic, film and graphic images into a multi-level composite image"; and Traveling Multi-Media Events to create "environments which expose people to new and stimulating relationships between video, film, poetry, dance, music and graphics." IVP's staff was Phil Jones, Arts and Program Director; Joe Seale, Administrative Director; David Way, Arts and Communications; James Novack, Technical Director; Jon Reis, Community Activities; and Sue Grandon, Arts Director. "The Ithaca Video Project was partially funded by a grant from the New York State Council on the Arts." (5)

A poster with from about 1974 tape and film catalogue listed works available for free in studio playback, international tape exchange and tape and film rental. Tapes included: "After the Mountains, More Mountains"; Canadarago Lake," produced by Phil Wilde; "Commentary on Black Graduate Education"; "Directions in Afro-American Art: Exhibition at Herbert F. Johnson Museum"; "Drug Laws: A student View"; "Feedback -- A Cognitive Centering Device"; "In the Event Anyone Disappears," produced by Third World Newsreel; "Junk"; "Kick," produced by James Sheldon; "La Citadelle: Haiti's Eighth<<Wonder>>"; "Lesbian Mothers," produced by Norma Pontes and Rita Moreira, Queer Blue Light; "Movable Type--A Media Poetry Show"; "Onondaga Nation vs. New York State: A Question of Sovereignty"; "Owl Creek Stone Cold Mountain"; "Owl Creek Stone Minstrels"; "Philly Folk Festival," produced by Reading Community Workshop; "St. Louis Blues Videomation," by Philip [sic] Mallory Jones; "The Bust of Timothy Leary"; "Tides: A Media Expansion"; "TV Graphics" produced by Educational Television Center, Cornell University; and "Zobo Funn Band". Films available were "A Moment of Harmony," "Marijuana Don't Grow in Harlem," "No Place for Me" and "The Soul of

Pomona" by Kevin Huart; "Omen," "Star Garden" and "Tides" by Philip Mallory Jones. Personnel are listed as: Philip Mallory Jones, Director; Joseph A. Seale, Administrator; Yvonne Brown, Administrative Assistant; James Novack, Technical Director; David Way, Production Coordinator; Frank Goto, Production Assistant; Gunilla Musselman, Art Director; Jon Reis, Photographer; Kevin Huart, Filmmaker; Rick Blake, New York City Representative; and Fred Mangones, Caribbean Representative. (6)

In a 1980 The Independent article by Fran Platt with Ann Volkes and Gerry Pallor they wrote, "Picturesque Ithaca, perched on a hillside at the foot of Cayuga Lake, is known to most people as the home of Cornell University. But there's video magic afoot downtown: the Ithaca Video Projects [IVP] -- production aid for most professional video artists, and the prestigious Ithaca Video Festival. A large, airy, carpeted studio with a fine mountain view is located within a short walk of Ithaca's commercial center, upstairs from a well equipped arts supply store.

[In the 80's,] IVP's 3/4" cassette editing system [could] be rented at a rate of \$50/day. 24-hour access [was] available; and the tension of a long, grueling editing session [could] be alleviated by a round or two at the ping-pong table. The latter amenity typifies Phil and Gunilla's warm, informal style and personalized concern for their clients.

In the past, the Production Aid Program [had] mainly served local cultural organizations, on a commission basis, but clients from outside the Finger Lakes region and even out-of-state [were] actively .... sought. If a proposal [was] particularly interesting and lack[ed] sufficient funding, services -- concept development, 3/4" portable production equipment, crew, supplies and/or rough editing -- may [have been] provided gratis. Phil and Gunilla often work[ed] with performing artists, and they look forward to expanding their studio space to accommodate dance and theatre companies." (1)

"Since 1975 the Annual Ithaca Video Festival has brought the 20th century's emerging art form - VIDEO - to museums, galleries, libraries and schools... " (2) "The Festival [was] the brainchild of Phil Jones, director of the Ithaca Video Projects... The first Festival, which didn't travel, featured eight tapes chosen from a total of 35 entries." (4)

The 4th Annual Ithaca Video Festival was [was it screened elsewhere too? - also] presented at the Everson Museum of Art in Syracuse. Works by Ann Volkes, Peter Bettendorff, Skip Blumberg, Tobe Carey, Doris Chase, James Edwards, Alan Esner/Jamie Newman, Ernest Gusella, Gary Hill, Leland Johnston, Steven King, Mitchell Kriegman, Pat Lehman, Eva Maier, Laurie McDonald, Michael Moser, Alan Powell, N.O.V.A.C., Marilyn Rivchin/John Reaves, Karen Simon-Petersen, Vibeke Sorensen, John Sanborn/Kit Fitzgerald, Diane Spodarek, Edin Velez and Bill Viola played 5 hours a day. Groups could also make special arrangements for morning viewing. (3)

In the 1982, 7th Annual Ithaca Video Festival "19 tapes were chosen from 290 entries by four judges (Jones, Carvin Eison of the [then]-defunct Television Workshop at WXXI-TV, Rochester...; Barbara London [then] assistant curator for video at the Museum of Modern Art; and Arthur Tsuchiya, [in 1979] a media program analyst at the New York State Council on the Arts).... According to Jones the panel looked for diverse approaches to subject matter, as well

as innovation and craft. These criteria explain both the overall quality and the impressive eclecticism of the festival" Some of the artists included in the festival were: Tom Adair and Kenneth Robins; Dana Atchley and Eric Metcalfe; Ros Barron; Christopher Coughlin, Denise Milan, and Nana Vasconcelos; Blondell Cummings and Shirley Clarke; Peter D'Agostino; Ed Emshwiller; Kit Fitzgerald and John Sanborn; Shalom Gorewitz; Gary Hill; Taka Iimura; Eva Maier; Dan Reeves and Jon Hilton; John Sturgeon; Neecy Twinem; Steina Vasulka and Woody Vasulka with Jeffrey Schier's Digital Image Articulator. The 7th Annual Video Festival traveled to over 34 cities. (4)

"The producers of the ... touring Video Festival ... [were] pleased to offer the 8th Annual Ithaca Video Festival for closed-circuit exhibition beginning May 1, 1982. The Festival includes the work of twenty accomplished video artist/producers, exploring the full potential for provocative and eloquent electronic art. The work is selected competitively from 300-400 entries by a panel of renowned artists/producers, curators and critics. Tapes are selected on the basis of creative use of the medium, execution and inventiveness.

The Festival package consist[ed] of four 60 minute 3/4" cassettes onto which the works [were] assembled with titles. With the tapes [came] printed programs containing description of the works, artist's bios and short essays on the field of video art by noted critics. Posters listing the artist included in the Festival and exhibition sites, with space for local specifics, [were] also provided. Deadline for inclusion on the poster [was] March 20, 1982.

The Annual Ithaca Video Festival, established in 1975, presents a selection of the finest independent video productions. The Festival is dedicated to promoting the work of professional video artists and producers. The closed-circuit exhibition is screened in museums, galleries, libraries and school throughout the United States, plus Japan and Europe. The Festival is well known for presenting the work of prominent video artist as well as giving valuable exposure to emerging artists. Each Festival is composed of examples of the various genres of video art, affording the viewer an unequalled overview of contemporary art."

Ithaca Video Projects, Inc.'s staff in 1980 was composed of Philip Mallory Jones, Executive Producer and Debra Schweitzer, Associate Producer.

"The [8th] Annual Ithaca Video Festival [was] made possible by support from the National Endowment for the Arts and New York State Council on the Arts." (2)

1. Fran Platt with Ann Volkes, Electronic Arts Intermix and Anthology Film Archives and Gerry Pallor, Young Filmmakers/Video Arts, "Upstate Report part II," The Independent, Foundation for Independent Video and Film, New York City, May 80, vol. 3, no. 4, page 19.
2. 1982 Ithaca Video Projects -- Flyer on the 8th Annual Ithaca Video Festival, 1982
3. "Everson Museum of Art Bulletin, June-July-August 1978," Everson, Museum of Art, Syracuse, 1978.
4. Lucinda Furlong, "State of the Art Scan: The Ithaca Video Festival," Afterimage, Viusual Studios Workshop, Rochester, January 1982, pgs. 12-14.
5. Ithaca Video Project, manilla brochure file folder, 1973[?].
6. Ithaca Video Project, inc., Poster and Tape and Film Catalogue, 1974[circa].